

Provisional conference programme

‘Dialogues of Power: Political (Re)presentations in the Arts’

27-29 October 2016, St Andrews

27 October 2016 – Lecture Theatre, Arts Building

6.00 – 7.00 PM Inaugural lecture by Professor Marvin Carlson (City University, New York): ‘Art and Politics: East and West’

Followed by a wine reception

28 October 2016 – Lecture Theatre, Arts Building

8.00 – 9.00 AM Coffee/tea and registration

9.00 – 10.00 Keynote lecture by Professor Kristine Vanden Berghe (Université de Liège): ‘Tensions Between Political Content and Artistic Form: The Case of the Zapatista Army of National Liberation’

10.00 – 11.30 Panel 1: Arts and Political Engagement I: The Contemporary Arab World

- Lenin al-Ramlī: The Deceptive Power of the Powerful (Tiran Manucharyan, University of St Andrews)
- Inscribing Personal and Political Hegemony: A Critical Analysis of Radwa Ashour’s Writings (May Al Sahib, University of Kent)
- Oral Literatures Below and Beyond the Grave: (Em)bodied Dialogues and Politics of Grievability in Tania El-Khoury’s *Gardens Speak* (Madonna Kalousian, Lancaster University)

11.30 – 12.00 Coffee/tea

12.00 – 13.30 Panel 2: Criticizing King and Nation: Subversive Art in the Middle Ages and the Early Modern Period

- Louis XVI and his Iconography: A Policy of the Ugly Portrait (Aurore Chéry, Université de Lyon)
- ‘Honor with holowe heartes’: Criticizing the King in French Royal Entries (1564-1566) (Linda Briggs, University of Manchester)

- The Persian Mirror of the Prince in the Islamic Age: From Ideology to Cultural Resistance (Salour Evaz Malayeri, University of St Andrews)
- 13.30 – 14.30 Lunch
- 14.30 – 15.30 Panel 3: Representations of the Body in Visual Art
- The Legacy of Sarje Baartman: Cultural Re-Memory and Re-Presentation of the Black Female Body (Elisabeth Collier, University of Essex)
 - Politics of the Body in Contemporary Photography: On Cornelia Hediger’s ‘Doppelgänger’ series (Alia Soliman, University College London)
- 15.30 – 17.30 Panel 4: Postcolonial Art: Personal Histories, National Narratives
- The Political Potential of Multimedial Narrativity in the New Italian Epic’s Postcolonial Subject Matter (Elisa Walker, University of St Andrews)
 - Decolonizing Algeria, Decolonizing Art: Learning the Language of Modernism in the Post-Revolution Nation (Madeline Ullrich, University of British Columbia, Canada)
 - Dialogues around the place of Islam in contemporary France: Sabri Louatah and Michel Houellebecq (Fraser McQueen, University of Stirling, Scotland)
 - How *Bandit and Churchill* became just *Bandit*: Decoding a Correspondence with Arts Council England (Mihai Florea, University of Bristol)

29 October 2016 – Byre Theatre, Studio

- 8.30 – 9.00 AM Coffee/tea
- 9.00 – 10.00 Keynote lecture by Professor Margaret McGowan (University of Sussex): ‘Festival and Illusion: Princely Entries and Political Aspiration in 16th Century Europe’
- 10.00 – 11.30 Panel 5: Art and Political Engagement II: Rebellion
- David Alfaro Siqueiros’s ‘Functional’ Muralism of the Post-War Period (Christopher Fulton, University of Louisville)
 - Innovative Use of the Arts in Latin American Leftist Movements: Lessons from Zapatismo (Isabelle Gribomont, University of St Andrews)
 - The Art(s) of Political Critique: Challenging Authoritarian Rule in the Arab World through Art (Larissa Alles, University of St Andrews)
- 11.30 – 12.00 Coffee/tea

- 12.00 – 13.30 Panel 6: Fictional Narratives: Representations of Critical Socio-Political Contexts
- The Rhythms of Polyphonic Storytelling in *The Savage Detectives* by Roberto Bolaño (Emma Crowley, University of Bristol/Reading)
 - ‘One Faces the Future with One’s Past’: Exploring Contemporary Issues in Historical Fiction (Angelina Lesniewski, University of Kent)
 - Hidden Cities: Cartographies of Perdition and Affect in Pablo Trapero’s *Elefante Blanco* (Brigid Cruzado, University of St Andrews)
- 13.30-14.30 Lunch
- 14.30 – 15.30 Panel 7: Arts and Popular Culture: The Political Power of Comics and Folk Music
- Bob Dylan and Joan Baez: Politics, Folk Music, Feminism (1963-1965) (Sara Martínez, University of Lancaster)
 - Hergé and Artist’s Social Responsibility: *The Blue Lotus* as the Starting Point (Zhiyuan Pan, University of Cambridge)
- 15.30 – 17.00 Panel 8: Art with an Ulterior Motive in Early Modern Europe
- Spectacles of Diplomacy: Power and Politics at the Early Modern French Court (Bram van Leuveren, University of St Andrews)
 - The Discourse on Magnificence at the Spanish Royal Court in the Seventeenth and Eighteenth Century (Gijs Versteegen, Universidad Rey Juan Carlos de Madrid)
 - The Power of Emulation: Early-Modern Dutch and English Translations and Adaptations of *Lazarillo de Tormes* and the Don Carlos Myth (Rena Bood and Sabine Waasdorp, University of Amsterdam)
- 17.00 – 18.30 Panel 9: Early Modern Theatre
- Comedies of Thomas Middleton: Shifting the Perspective (Alexandra Stachurová, Masaryk University, Czech Republic)
 - Political Influences on Madrid’s Courtly Theatre: The Interweaving of Habsburg Succession Concerns in Bances Candamo’s Political Trilogy (1692-1693) (Caitlin Brady, University of Colorado)
 - *L’arte mia son le Muse: la predominante passione, l’odio della tirannide*. Anti-tyrannical propaganda in Alfieri’s *Polinice* (Letizia Vettor, University of St Andrews)